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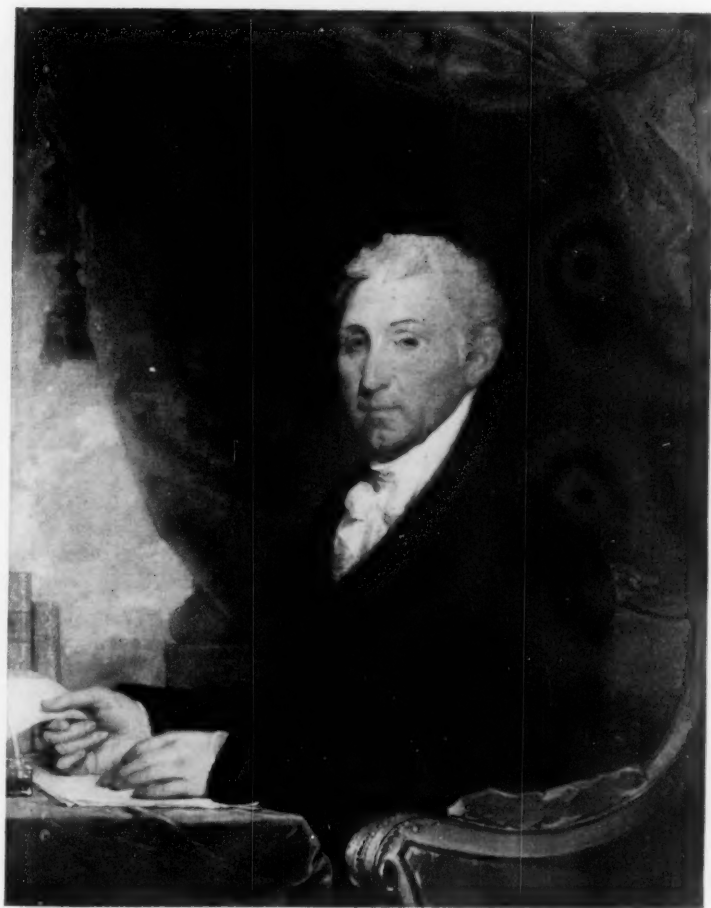
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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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PORTRAIT OF JAMES MONROE
BY GILBERT STUART

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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CLOSING OF THE EXHIBITION OF AMERICAN INDUSTRIAL ART

On September 2, the Eleventh Exhibition of American Industrial Art, which was opened to the public on February 12, will be withdrawn from the Gallery of Special Exhibitions. March 24 was originally set as the closing date, but the very keen interest of the public, as indicated by an unusually enthusiastic attendance, seemed to demand

an extension of the period of exhibition.

As compared with the Exhibition of Swedish Contemporary Decorative Arts, which was on view 63 days with an attendance of 72,319, and the Exhibition of Spanish Paintings from El Greco to Goya, which lasted for 59 days with an attendance of 94,742, the attendance at the current Exhibition of American Industrial Art for the first 63 days was 111,744. From the beginning of the exhibition to the end of July the total number of visitors was 166,997.

A PORTRAIT OF PRESIDENT MONROE

There is a sort of happy splendor about Gilbert Stuart's semi-official portraits which makes the appearance of each additional example a pleasant surprise. Stuart bestows success upon his personages without making them pompous or fatuous. Their precious individual traits have not been discarded, for Stuart has found these to be not altogether incompatible with the specified dignity. Decorative motives already known by heart appear yet another time without offense. One welcomes their limpid familiarity as easily as one does the recurring turns and modulations in a Mozart sonata—the writing-table with its inkstand and tooled leather bindings, the gilded chair red upholstered, the stately column half-concealed by the brave opulence of rosy curtains, the curtain itself looped back to reveal a glimpse of sky and sunny clouds. Everywhere is a warm geniality which has not been banished by implied reticences and responsibilities. Skins are fresh, even ruddy at times, but one need never dread apoplectic turgidity. And never, one feels assured, will those sunny skies be darkened with the threat of storms or agitated by lightnings.

The portrait of James Monroe¹ which has come to the Museum as a bequest from the late Honorable Seth Low is an excellent Stuart of this semi-official type. There is authenticity in the head with its small chin, its small, shrewd blue eyes, and its crown of

¹Oil on canvas. H. 40¹/₄; w. 32 inches. Room of Recent Accessions.

crisp powdered hair. Set within its generous frame, apparently the original one, it makes a sumptuous decoration.

Three portraits of James Monroe by Gilbert Stuart are known to exist. The original version is the bust portrait on wood, measuring $26\frac{1}{2}$ by $21\frac{1}{2}$ inches, owned by the Pennsylvania Academy. This was painted in Boston in 1817, a few months after Monroe's inauguration as fifth president of the United States, during his tour of the Middle and Eastern states for the inspection of garrisons and naval depots. A note in the *Essex Register*, Salem, July 12, 1817, reads (in part): "Boston, July 10th. Early the last three mornings, previous to his departure, the President has had sittings at Mr. Stewart's room."

A replica of this portrait, approximately the size of the original, was made soon afterward. It was the last of a set of the first five presidents ordered from Stuart by Colonel George Gibbs. This is the extraordinarily brilliant portrait now owned in Boston by T. Jefferson Coolidge. A second set of the five presidents, this time generous, decorative half-lengths, was commissioned by John Doggett, a Boston picture dealer. Our portrait of Monroe is one of these, the head and shoulders having been copied by Stuart from one of the two bust portraits. The entire set of five was sold by Doggett in 1839² to Abel Phillips of Boston, who attempted to sell them at a large profit to the Government for the adornment of the White House. An unsuccessful attempt was made in 1846 to get a bill through Congress purchasing the set of portraits at a sum not to exceed one thousand dollars apiece. The set was stored in the Congressional Library until 1851, when a fire destroyed all except the Madison and Monroe portraits. These two passed into the possession of Colonel Peter A. Porter, a Congressman from the state of New York, who sold them at auction in New York City in 1856 to A. B. Douglas of Brooklyn, who in turn sold them a year later to Abiel Abbot Low (1811-1893), also of Brooklyn. At Mr. Low's death the two portraits passed to

his son A. Augustus Low, who was Seth Low's brother, and the Monroe portrait later came into the possession of Seth Low. It was bequeathed by him to the Museum subject to his widow's life interest.

HARRY B. WEHLE.

A CARD-TABLE MADE BY STEPHEN AND THOMAS GODDARD

A mahogany card-table in the Sheraton style, with the label of Stephen and Thomas Goddard, is an important addition to the several pieces of furniture in the American Wing representing the work of Newport, Rhode Island, cabinet-makers. The table was purchased in Virginia, where it was probably brought soon after it left the hands of its makers.

The table is of the semicircular type with a swing gate leg to support the hinged flap. An extra leg is ingeniously placed to balance the gate leg at the back, giving the piece a symmetrical appearance when the flap is resting against the wall or folded over on the top of the table. The foundation of the rather deep apron is constructed of inch-square strips of pine of varying lengths sawed in segments of an arc and glued together. The top, flap, and square, tapering legs are solid mahogany; the apron is veneered. All the inlaid ornament is delicately executed and is unusual in the urn, introduced at the top of the legs. On the three divisions of the apron narrow bands of inlay trace a rectangle with quarter-round corners. Outlining the urn and across it in the form of a drapery with pendent tassel is a line of tiny pricked holes, a very delicate treatment. The legs are inlaid with a narrow line near the edges and with typical bell-flower drops; the small circles between these bell-flowers are of ivory.

Twentieth-century collectors of eighteenth-century furniture are grateful for the pride of craftsmanship and business acumen which prompted a few of the American cabinet-makers, notably those of Newport and Philadelphia, to label some of their wares. That in both cities there were Quakers among the prominent furniture makers may have had something to do

² See Lawrence Park, Gilbert Stuart, vol. II, p. 529, and under the Adams and Washington portraits.

with a willingness to own to an honest piece of work. The label on this table, printed from a copper plate, shows an oval outline surmounted by a small medallion inclosing a woman in classic drapery, and swags of blossoms and leaves. Illustrations of a serpentine-front sideboard and a shield-back chair standing on a wide board floor

are attributed many of the shell block-front pieces made about the third quarter of the eighteenth century. John, the son of a shipwright, married the daughter of the cabinet-maker Job Townsend. He was related to John Townsend who signed a block-front chest of drawers, a clock, and a table in the Chippendale style, purchased



CARD-TABLE IN THE SHERATON STYLE
BEARING THE LABEL OF STEPHEN AND THOMAS GODDARD

fill the upper half of the oval. Below appears the legend:

"Stephen & Thomas Goddard
Cabinetmakers
Carries on said Business in (its?)
(various?) Branches
On the Point
Newport, R. I."

Stephen and Thomas Goddard were sons of the celebrated John Goddard to whom

by the Museum two years ago.¹ The Townsends and Goddards were neighbors in that Quaker section of Newport lying along the water-front known as Easton's Point.²

The will of John Goddard, signed June 30, 1785, and probated August 15 of the

¹ C. O. Cornelius, "John Townsend, an Eighteenth-Century Cabinet-Maker." *Metropolitan Museum Studies*, vol. 1, pt. 1 (1928), pp. 72-80.

² Norman Isham, "John Goddard and His Work." *Bulletin of the Rhode Island School of Design*, April, 1927.

same year, contains the following item: ". . . to my two sons Stephen and Thomas Goddard all my Tools of every kind . . . the use and benefit of my Shop as long as their Mother shall live in consideration of their working up the Stock of Mahogany in such Furniture as will be most profitable."³

The files of the old Newport Mercury record the services of the Goddard and Townsend families in the government of Newport throughout the eighteenth century, and Thomas Goddard, in his turn, assumed an active interest in town affairs as captain of the local fire company and health officer of the port, to which office he was elected by the "Hon^r Town Council." In politics an ardent Whig, he cast his first vote in a presidential election for George Washington. A photograph which must have been made near the end of his long life—he died in 1858 at the age of ninety-three—shows him as a lean old gentleman with deep-set, keen eyes and the tight, straight mouth of a conscientious disciplinarian.⁴ About Stephen very little is known. His death in 1804⁵ sets an end to the period of nineteen years within which the card-table was made in the little shop on Washington Street inherited by the brothers. Their more valuable inheritance, however, was the taste to design in the changing fashions of the day and the skill to build—the tradition of craftsmanship which gives to the work of the early American cabinet-makers its charm and its permanent worth.

RUTH RALSTON.

MISCELLANEOUS ACCESSIONS IN THE CLASSICAL DEPARTMENT

A number of objects of various periods and materials, acquired in recent years, have been placed on exhibition from time to time in the different galleries to which they belong, and will be described together for convenience.

An archaic silver repoussé relief (fig. 2)

³ Isham, *op. cit.*, p. 19.

⁴ *Antiques*, April, 1929, p. 277.

⁵ Isham, *op. cit.*

is interesting for its material and its technique, as well as for its subject. Silver is rare in the Mycenaean and early Greek periods, gold being in far more general use. Over the heavy silver relief was a thickish plating of pale gold, which presumably covered the entire surface, as bits are preserved here and there. The addition of gold over silver



FIG. 1. ATHENIAN LEKYTHOS IN THE
FORM OF A FLYING EROS

is mentioned in Akropolis inventories,¹ an archaic example of the technique being the sheathings from Perugia in the British Museum.² The design of our piece consists of five metope-like spaces (2.5 cm. high) divided by "triglyphs" and bordered above and below with a tongue pattern. In one, Herakles kneels with his quiver on his back and draws his bow on a centaur in the adjacent space, who advances wielding a bough—a scene from the contest on Mount Pholoe between the hero and these turbulent crea-

¹ *Inscriptiones graecae*, II, 652 B.

² Walters, *Catalogue of the Silver Plate*, nos. 2-4.

tures. In another space is a representation of the sickle-winged Asiatic Artemis, which not infrequently occurs side by side with the centaur story, the latter being, too, of Eastern origin. An example of this combination

It has been placed on exhibition in Case B in the Second Room.

Vases recently acquired include a fragment of Etruscan red bucchero ware, of a sort found in seventh-century tombs. The



FIG. 2. GREEK ARCHAIC SILVER AND GOLD RELIEF

of themes is the splendid bronze tripod found at Olympia.³ In another space is a horrifying Gorgon with tusks, lolling tongue, and snaky hair, in an attitude of flight; a fifth shows a woman leading a person, now missing, by the hand. The designs on the chest dedicated at Olympia by Kypselos, tyrant of Corinth, and described by Pausanias,⁴ were drawn from the same artistic stock-in-trade as our relief; for the chest had a winged Artemis, we are told, and Herakles attacking the centaurs, and the "sisters of Medusa." Patterns of this sort, in metope-like arrangement, occur on early objects of various uses and materials, such as the gold diadem in the British Museum⁵ and a terracotta box in Berlin.⁶ Our piece belongs stylistically to the seventh century. Apparently the arc of a cylinder about $4\frac{1}{2}$ inches in diameter, it might have been the wall of a box or pail.



FIG. 3. FRAGMENT OF ROMAN CUT GLASS

³ Olympia, IV, Die Bronzen, pl. XXXVIII.

⁴ V. xvii. 2 ff.

⁵ Marshall, Catalogue of Jewellery, no. 1164.

⁶ Jahrbuch des deutschen archäologischen Instituts, 1888, p. 356.

designs in relief—lions preying upon bulls and stags—were produced by a cylinder, rolled out and repeated over and over. The lion and bull pattern occurs on a plate in the British Museum, no. H184. The fragment is shown in Case O in the Second

Room, where it may be compared with the great dish which hangs on the south wall. A cup of gray-brown ware (diameter, 11 in. [28 cm.]; Case T in the same room) with fine, springing handle and fluted body, in close imitation of the metal technique, is of a sort which is found in Palaeo-Etruscan tombs, for example those at Vetulonia, which are dated from 850 to 700 B.C.

The plastic form was particularly handy for the oil-jugs which were inseparable from athletic activity. An ape⁷ sitting bolt upright and holding a bowl on his knees, his head distorted to form the mouth of the vase, has been placed beside another of his species in Case D in the Second Room. These fall into a series of animal jugs which

⁷ cf. Winter, Typen der figürlichen Terrakotten, vol. I, p. 222

may have been issued by the busy seventh-century potteries of Corinth. They are of buff clay stippled with brown varnish. A faience aryballos in the form of a hedgehog (fig. 5), the gift of Albert Gallatin, is of a fabric not hitherto represented in our collection.⁸ The aryballos form is pure Greek, the material and glaze pure Egyptian, and the center of manufacture has been assigned to the Greek colony of Naukratis in the Delta.⁹ The time is the early sixth century B.C., two generations or so after the founding of the colony. A third little flask, of delicate

a key to the appearance of such works when they were new. A lekythos in the form of a flying Eros holding a thymiaterion¹⁰ (fig. 1;



FIG. 4. MARBLE STATUETTE
OF A SLAVE BOY

Hellenistic workmanship, is in the form of two negro heads, back to back (fig. 6; Case D, Seventh Room). The subject is of perennial appeal, with its possibilities of pathos and humor. The flat skulls, the bony structure of the cheeks, the brooding eyes, the great pendulous lips, are finely rendered. The jug is entirely covered with black glaze. An occasional work in terracotta—a statuette or a plastic vase—by good fortune retains much of its original gay color, and affords

⁸ In the same case. The lip of the vase is restored.

⁹ By Prinz, *Funde aus Naukratis*, in *Klio*, vol. VII, pp. 99 ff.



FIG. 5. FAIENCE ARYBALLOS
IN THE FORM OF A HEDGEHOG

height, 9 inches [23 cm.])¹¹ has long gilt curls, a blue wreath, red fillet, blue and red garment, purple and gilt head-dress, blue and gilt wings. The figure, of Attic fourth-century style, is modeled in front only, the back left plain; as it has no plinth, it cannot stand upright, and a hole in each wing is provided for suspension. Two Italic



FIG. 6. HELLENISTIC ARYBALLOS
IN THE FORM OF NEGRO HEADS

pieces also have traces of brilliant color,

¹⁰ cf. British Museum, no. G7.

¹¹ In Case G, Seventh Room. Part of the right wing is restored.

One is a third-century Apulian stand¹² (Case V, Sixth Room), covered all over with black glaze and ornamented with winged figures in relief. The latter are treated with white slip and then painted in tempera in the manner of the contemporary terracotta figures. A pyxis (in Case G in the Seventh Room), with no glaze, but painted entirely in polychrome, has kept much of its brilliant color. The design in relief on the cover, two lovers attended by Eros, is from the same mould as that on the vase beside it, acquired in 1906. An Apulian skyphos has black glaze and is decorated with an ivy pattern and a bird painted in white on each side. A Roman terra sigillata bowl, decorated with masks, has been placed with others of its kind in Case Y, Southern Colonnade.

Cut or engraved glass, not so abundant as the plain blown variety, often shows great technical skill on the part of the Roman workman in this responsive medium. Examples are in Case T, Western Colonnade. A piece of particularly interesting work (fig. 3), a mere fragment, has cut reliefs, or rather flattened figures cut out and set off by supports at about 3 millimeters from the wall of the vase. In style and workmanship it belongs near the end of the third century A.D., along with the complete vase, unique of its kind, in the Rothschild Collection.¹³ It is interesting to note that the latter has true reliefs as well as offset figures. Two fragments of intaglio glass are in the same pyramid case, one with a stag in a medallion, the other, of a brownish color, with part of a woman's figure seated in a chair. Also in this case is a Roman bone relief with a battle scene, found in the Fayyūm. It has holes for attachment and may be a box-lid.

Several marble objects have been added to the exhibit in D 9 illustrating daily life in classical times. A knickknack which speaks of city life in Rome under the Em-

¹² Illustrated by G. M. A. Richter in *Metropolitan Museum Studies*, vol. I, pt. 1 (1928), p. 28, fig. 4.

¹³ Kisa, *Das Glas im Altertume*, vol. II, p. 497, fig. 233.

pire is a statuette (fig. 4; height, 658 in. [17 cm.])¹⁴ of a slave boy sitting with his lantern. The urchin, dressed in the brief *cucullus*, or slave's shirt, belted in at the waist, has pulled the skirt of his garment over his lantern, to guard it from theft, faithful servant that he is. The back of his neck, too, he has protected from the night air by drawing up his drapery into a hood. His master is presumably enjoying himself within, while the little slave, with heavy, nodding head, waits in the courtyard to light him home. In the dark and crooked streets of an ancient city the lantern boy was an institution, represented in art and on the comic stage. The god Eros appears in that guise,¹⁵ and in the comic poet Alexis a reveler excuses his belated return in this fashion¹⁶: "I think that some of those I meet will disapprove of me, for being drunk so early in the day. But, by the gods, is a lantern as good as the most dear sun?" Two pieces of interest to the student of costume are the fragment of a warrior's head wearing a Roman helmet with cheekpieces and with decoration in relief, and the foot of a statue with a high, laced-up sandal. A steatite polyhedron, of twenty sides, is marked with the letters of the Greek alphabet of the Roman period, up to ρ. Many such objects have been found in the graves of Egypt and Asia Minor, where they were placed for the diversion of the dead, or perhaps rather as an indication of the hazards of existence. It is evidently intended to be thrown on a table or other plane surface, in an unknown game of chance, and is a relic of the Roman love of gambling.

CHRISTINE ALEXANDER.

¹⁴ For examples of this type see R. Zahn in *Jahrbuch der königlichen preussischen Kunstsammlungen*, vol. XXXVII (1916), pp. 14 ff.; Déchelette in *Revue archéologique*, vol. XL (1902), pp. 393 ff.; Catalogue Joachim Ferroni (1909), no. 180.

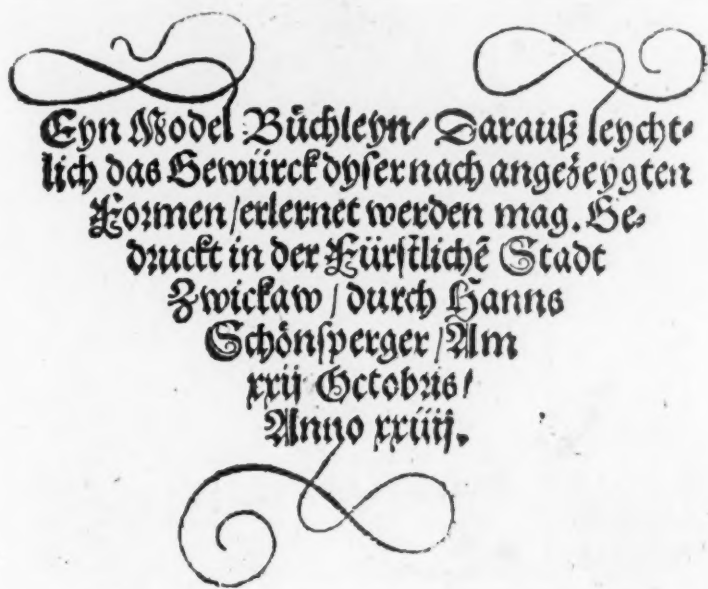
¹⁵ For example, a terracotta statuette in the Museum; see *BULLETIN*, vol. II (1907), p. 9.

¹⁶ Quoted by Athenaios, XV, 700a.

SCHOENSPERGER'S LACE BOOK
OF 1524

For a number of years past the Print Room has been quietly putting together the beginnings of a collection of the charming pattern books that in English are usually referred to under the somewhat misleading

title-page and the colophon on the back of the title are here reproduced so that meticulous bibliographers may make their own notation of the facts that this New Modelbuch was issued at Zwickau by the younger Hans Schoensperger under the date of October 22, 1524. They mean that Mr. Straus has given to the people of New York through



COLOPHON OF EIN NEW MODELBUCH
ZWICKAU, 1524

title of "lace books." While our group is still very small, it has already begun to deserve being known as a collection, and a collection, moreover, that may properly be called interesting. Some of them actually are lace books but most of them contain patterns for embroidery and the decoration of flat surfaces in wood, stone, metal, and other materials. To anyone who will think for a moment it will be obvious why these books are not among the commonest that are known, and why it is that they are so hard to find in perfect condition.

Through the generosity and public spirit of Herbert N. Straus we have recently been able to add to the collection a volume that is of outstanding historic importance. Its

the Museum not only the earliest printed pattern book as yet known, but one that as yet has evaded all the makers of catalogues. Were one so minded one could put against its title in our catalogue the phrase "Not in D'Adda, Palliser, Jessen, Guilmar, Strange, Bocher, Kumsch, Whiting, Lotz, Berliner, or the London, Berlin, Dresden, Vienna, or Brussels Catalogues."

For a generation the unique Gastel book of 1525 at Dresden has been famous as the earliest known pattern book, although its title gave notice that there had been an earlier edition. Now comes our Schoensperger book of the previous year—but it too bears in its title the statement that it has been added to and improved, so that

beyond doubt there was at least one of earlier date. For those who desire to run down the histories of Schoensperger and Gastel, their business relations with one another, and the facts about their various pattern books, it must here suffice to refer to the learned articles by Lotz at page 45 of the *Zeitschrift für Bücherfreunde* for 1926 and Kumsch's exhaustive treatment of the Gastel book at page 512 of *Kunst und Kunsthandwerk* for 1903.

Until another copy of the 1524 edition comes to light it will be impossible to say to what extent, if any, ours is imperfect—for until it has been shown to be perfect, it is only safe to regard any of these books as imperfect. It contains four gatherings of four leaves each. The last page is a blank. Leaves 2, 3, 4, 13, 14, 15, 16 contain (with repeats) designs that appear in *Ein new getruckt model Büchli* of 1529, of which a copy is in our collection. Some of these designs, to judge from Kumsch's illustrations, also occur in the unique Gastel of 1525 at Dresden. Leaves 5 to 12, i.e., gatherings b and c, contain, and in the same order, designs that occur in gatherings b and c of Quentell's book of 1544 (the copy of which in our collection lacks leaf c 1). Some of them also occur in our fragment of Quentell's book of 1532 and in our copy of his book of 1529. Perhaps these two gatherings in our 1524 book actually belong there, but it is much more probable that they were at some time inserted to take the place of two gatherings that had been lost. They do not come from another copy of the 1544 edition because the signatures are not in the same places. Where they actually come from there is no present way of finding out, short of long correspondence and much taking and comparing of photographs. And there for the time being we are at a full stop, except that we know that gatherings a and d belong beyond question to the earliest known printed pattern book and that so far as known we have the unique surviving fragment of it.

At the end of this note there is printed a list of the lace books now in the Museum. To describe and comment upon them would require an amount of space and an infinitely greater learning than are available for the

purpose. In the course of time the present writer has struggled with many complicated and difficult problems in connection with editions, states, variants, and all the other pesky things that compose and clutter the knowledge of both prints and books, but he has to confess that nothing in his experience has ever so baffled him, or made him feel more like an idiot, than the lace books. Printed in many different towns, by many different printers—sometimes having title-pages exactly resembling one another in word and punctuation, but entirely reset in the same or different types—many of them obviously being little more than piracies—many of them, not so obviously, being "made-up copies"—many of them containing the same patterns printed from the same blocks, and often containing the same patterns printed from different blocks which vary all the way from clumsy copies to adroit forgeries—"facsimiles" that are not truthful—the only known copies with which to compare being in London or Paris or Leipzig or Berlin—catalogues made by people who were not trained to their tasks or who had the trick of shutting their eyes to little things that might detract from the "importance" of the books they were describing—copies that resemble none other of which one can find either description or facsimile. In any event one of the rarest and most difficult groups of books in all the world; and one of the most charming.

LACE BOOKS IN THE MUSEUM'S DEPARTMENT OF PRINTS

- 1524. *Ein New Modelbüch.* Zwickau, Schoensperger, 22 Oct. 1524. 16 leaves.
- n. d. *Ein ney Furmbüchlein.* [Augsburg, Schoensperger, c. 1525-1530.] 18 leaves.
- 1529. *Ein new getruckt model Büchli.* [Augsburg, Schoensperger,] 1529. 24 leaves.
- 1529. *Eyn new kunstlich boich.* Cologne, Quentell, 1529. 24 leaves.
- 1529. *Esemplario di lauori.* Venice, Zoppino, Aug. 1529. 18 leaves.
- 1532. *Eyn neue kunstlich moetdelboech.* Cologne, Quentell, Jan. 1532. 16 leaves.



TITLE-PAGE OF EIN NEW MODELBÜCH
ZWICKAU, 1524

1532. *Convivio Delle Belle Donne*. Venice. Zoppino, Aug. 1532. 22 leaves.
1532. *Esemplario di Lauori*. Venice, Vavasore, 1 Aug. 1532. 26 leaves.
1544. *Eyn new kunstlich Modelbüch*. Cologne, Quentell, 1544. 51 leaves.
1546. *Livre de Moresques Tresutile & necessaire*. Paris, de Gormont, 1546. 18 leaves.
1549. [Flötner's book of arabesques] Zurich, Wyssenbach, 1549. 40 leaves.
1553. *Modelbuch New aller art Nehens und Stickens*. Frankfurt, Gölfferich, 1553. 40 leaves.
1554. *Giardineto Novo Di Pvniti Tagliati*. Venice, Pagan, 1554. 24 leaves.
1554. *Ornamento Delle Belle & virtuose Donne*. Venice, Pagan, 1554. 24 leaves.
1556. *La Gloria Et L'Honore Di Ponti Tagliati*. Venice, Pagan, 1556. 16 leaves.
1564. *Lucidario Di Ricami*. Venice, Calepino, 1564. 16 leaves.
1564. *Splendore Delle Virtuose Giovani*. Venice, Calepino, 1564. 16 leaves.
1567. *La Vera Perfettione del Disegno*. Venice, Ostaus, 1567. 40 leaves.
1588. *Les Singyliers Et Novveaux Povtraicts*, Dv Seignevr Federic de Vinciolo. Paris, le Clerc, 1588. 72 leaves.
1597. *Stvdio Delle Virtuose Dame*. (Parasole.) Rome, Facchetti, 1597. 36 leaves.
1597. *Schön Neues Modelbuch von allerley lüstigen Mödeln*. (Sibmacher.) Nuremberg, Caimoxen, 1597. 39 leaves.
1600. *New Künstlichs Modelbuch*. [Frankfort?] Jobin, 1600. 48 leaves.
1600. *Pretiosa Gemma Delle Virtuose Donne*. (Parasole.) Venice, Gargano, 1600. 35 leaves.
1601. *Corona Delle Nobili et Virtuose Donne*. Venice, Vecellio, 1601. 116 leaves.
1604. *Newes Modelbuch In Kupffer gemacht*. (Sibmacher.) Nuremberg, 1604. 67 leaves.
1604. *Ghirlanda*. (Tozzi.) Padua, alla libreria del Gesu, (1 Oct. 1604.) 50 leaves.
1604. *Fiori Di Ricami Nvovamente Posti in Lvce*. Siena, Florimi, 1604. 20 leaves.
1605. *La Pratique de L'Aigville Indvstrieuse*. (Mignerak.) Paris, le Clerc, 1605. 76 leaves.
1608. *Schön neues Modelbuch*. Frankfort, Latomus, 1608. 95 leaves.
1616. *Teatro Delle Nobili Et Virtuose Donne*. (Parasole.) Rome, Bona, 1616. 46 leaves.
1619. [New Modelbuch. Bretschneider. Leipzig. 1619.] 4 leaves.
1666. *Dass Neüe Modelbüch . . . Ander Theil*. Nuremberg, Furst, 20 Mch. 1666. 50 leaves (M. M. A. Library).
- n. d. *Das Neue Modelbüch. Erster Theil*. Nuremberg, Furst, [1660-1670.] 60 leaves.
1748. *Allerhand Mödel zum Stricken und Nähen*. (Augsburg.) Schmid, 1748. 44 leaves.
1778. *Recueil de Trophées . . . Et plusieurs Desseins agréables pour broder des Fauteuils*. (Ranson.) Paris, 1778. 12 plates.
1795. *Zeichen-Mahler und Stickerbuch*. (Netto.) Leipzig, Voss, 1795. 65 leaves.
1804. *Die Kunst zu Stricken*. (Netto & Lehman). Leipzig, Voss, 1804. 71 leaves.
1805. *Original-Desseins*. (Netto.) Leipzig, Voss, 1805. 9 leaves.

In addition to the foregoing printed books of textile designs there are in the collection: 326 engravings after Jean Pillement, French, XVIII cent.

214 original designs for embroidery by J. F. Bony, French, XVIII cent.

5 original designs by Philippe de Lasalle, French, XVIII cent.

15 original designs by Antoine Berjon, French, XVIII cent.

16 colored designs, Lyons, XVIII cent.

109 "mises en carte" for brocades, Lyons, XVIII cent.

41 designs, French, XVIII and XIX cent.

3 scrap-books with 226 embroidery designs, English, XVIII and XIX cent.

WILLIAM M. IVINS, JR.

AN EMBOSSED PARADE
HELMET

Perhaps the difference between parade and fighting armor may best be understood if we recall the battle of Ivry and the French king's cry: "Get out of the light, I want to be seen." In battle, it was difficult

represents its beard; the eyes are clear and alive; the open mouth, which shows the lion's teeth, forms the occularium. Its classical inspiration is obvious, and it immediately reminds one of Ruskin's comparison of true and false grotesque in which he contrasts the griffin of the cathedral of Verona with the griffin on the frieze of the



EMBOSSED HELMET. MILANESE (?)

1550

to distinguish the wearer in his armor of regulation type, but on state occasions magnificently enriched armor was worn. This armor of dignity was ornamented with conspicuous symbolical motives which enabled one to recognize the wearer even at a distance. A headpiece recently purchased, which belonged to a harness of this type, may be seen in a separate vitrine in the Room of Recent Accessions.

It is a piece which captures attention the moment it is seen. The visor is skilfully embossed as a griffin's head and the ventail

temple of Antoninus and Faustina at Rome. Ruskin would have concluded that our visor is a splendid example of true grotesque—a fantastic creation of an able artist of the Renaissance.

The helmet may have been made in Verona, although it was more probably made in Milan, which was the leading armor-making center. The unusual comb is similar to the combs of three Milanese helmets which were made by the Negrolì, exhibited in the Hall of the Princes, Gallery H 8. It is, however, less elaborate in that

the ornamentation is engraved instead of embossed. Embossed headpieces, similar to our recent acquisition, were designed by great artists who appreciated their decorative as well as their utilitarian value. For example, Paolo Veronese, who may well have seen our very helmet, in his *Mars and Venus United by Love*, which is exhibited in this Museum, introduced a casque with a peak embossed as a grotesque animal's head. In the Louvre in the painting of Henry IV Receiving the Portrait of Marie de' Medici, by Rubens, is a burgonet with embossed peak very similar to our griffin visor.

The surface of our parade piece is now a russet brown, but in places, especially where the visor fits over the bowl, one sees traces of the original bluing. Much of the original gilding of the mane, beard, crest, and borders is present and the beak retains some of the silvering. Imagine the helmet as the talented armorer handed it to his patron, the blue, gold, and silver skilfully toned!

The bowl has an unusually tall crest, rounded and embossed, which is engraved to simulate feathers. The upper nape plate is a restoration; the original plate was probably lost when the plume-holder, which in all likelihood was richly ornamented, was removed. The visor, ventail, and chin piece are pivoted on bolts on each side and the terminals, which were broken at an early date, have been repaired. A filed border like the profile of an egg-and-dart moulding ornaments the upper borders of the collar plates; the lower edges are embossed with a scale motive which, at the center of the gorget, simulates the talons of a fabulous bird and forms the border of a shield. Perforations for studs to secure the shield, which probably bore heraldic arms, are present.

The shield may have borne the arms of the famous Della Scala family, for the helmet belonged to some striking personality of Verona. There are no documents which enable one to make a definite attribution but there is an early reference which may help us to trace its provenance. Ludovico Moscardo, a kinsman of the Scaligers, published an illustrated catalogue of his famous museum, in the second edition

of which (Verona, 1672) appears a drawing of this helmet. It is amazing that little more than a century after the headpiece was made (about 1550), Moscardo should have attributed it to Can Grande (Francesco della Scala) who died in 1328. It may well have belonged to a later Scaliger.

In Renaissance times processions were frequent, and embossed armor suited admirably the requirements for display. What a wonderful sight it must have been to see the champion, in a suit of armor decorated in harmony with our helmet, leading the cavalcade on the way to the Roman amphitheatre at Verona!

STEPHEN V. GRANCAY.

AN EXHIBITION OF JAPANESE PRINTS

The exhibition of Japanese prints¹ in Gallery H 11, which was discussed in the July BULLETIN, will continue through September, and since these prints are a part of the Museum's permanent collection, it seems fitting that we call attention to them again.

The work of Kiyonaga, which marks the apogee of the Ukiyoe school, is here represented by several prints, the best-known being the *Iris Garden*. Kiyonaga was master of almost any type of work to which he turned, but the out-of-door scene was his particular delight. The *Iris Garden* was produced in 1786 and introduced several innovations in block-printing—a realistic treatment of color and a general effect of breadth obtained by outlining the figure and flower designs very lightly or not at all. The print is of such informality as compared with the works of Kiyonaga's predecessors and contemporaries that many print lovers find themselves a little afraid to like it, despite its obvious charm.

A close study of Kiyonaga's work reveals an amazing versatility—seldom did he produce any two prints in the same manner. We show here a second print which scarcely recalls the artist of the *Iris Garden* at all—a standing woman, costumed as the daughter of a daimio, her outer robe the rare, lovely red of old Chinese *k'o ssu*. The subtle gradation from this pure color to the

¹ Recently purchased from Frederick E. Church.



THE IRIS GARDEN
BY KIYONAGA



WOMAN IN COSTUME OF THE DAUGHTER
OF A DAIMIO, BY KIYONAGA



THE SLEEPING ELDER SISTER
BY HARUNOBU

neutral shades of the under robes is effectively brought out by the sharp black of the hair, the obi, and the little dog curled up on the flowing train. Another print of this type reverses the color scheme and uses red sparingly to set off the stately black robes of a woman who stands outlined sharply against a barred window. In both examples, the outstanding characteristics are the rich, pure colors and exquisite line. Unlike the *Iris Garden*, these prints are formal, almost classical in design.

The art of Harunobu was very adequately discussed in the January, 1929, BULLETIN article, which accompanied the loan exhibition of prints by this artist. We have, however, included an illustration of his well-known print, *Sleeping Elder Sister*,² because it seems so nicely characteristic of most Ukiyô art—a not quite dignified, even prankish, subject, rendered with the utmost refinement of grace, composition, and technical perfection.

PAULINE SIMMONS.

A SET OF NEEDLEWORK PANELS

In the widely diversified collection of textiles now exhibited in the Museum as a loan from Mrs. Philip Lehman, a set of needlework panels of the late Louis XIV period possesses historic associations of unusual interest. This finely wrought fabric bears as evidence of its original ownership the arms of the great Austrian house of Eggenberg, a family that, from its ennoblement in the fifteenth century to its extinction in the first quarter of the eighteenth, numbered among its titles hereditary offices of great splendor as well as official honors of the highest distinction.

The arms as identified by Robert T. Nichol of the Museum staff are: Eggenberg (Styria): silver, a crown gold, surrounded by three ravens (later, eagles) displayed sable, crowned gold en pairle, beaks directed towards the crown; the shield surrounded by the collar and jewel of the Golden Fleece; ensigned with the bonnet of a Prince of the

Holy Roman Empire. The companion device, a rose on a silver ground, is somewhat difficult to establish, the insignia being common to more than one house.

As to the panels themselves, it is not impossible that in their original state they formed part of a set designed for ecclesiastical use, but as they appear at the present time they comprise three large pieces such as may have been employed for chair backs or screen panels, with a fourth piece in the form of a strip. They are worked in a combination of petit point and gros point on a ground of silver thread, and their soft and lovely tones of blue, their dull greens, browns, and tarnished yellows combine with a vivid note of scarlet to create an effect jewel-like in its brilliance. While the same technique is employed throughout, the individual designs differ notably. In two of the panels, the central motive is an angel, one holding a rose, the other a lily, each figure posed on a low pedestal from which depend swags of drapery. Below them appear the arms, and the whole composition is framed in a pattern of arabesques and flowering vases with cherubs' heads as ornamental details. In the third piece, the heraldic device is lacking, the angelic figures are replaced by a two-handled vase with floral branches, and a canopy motive at the top is balanced by a shell form at the foot. The small panel repeats the general ornamental framework and shows a floral basket between two representations of the arms. The general impression is that of work of the late seventeenth or early eighteenth century, reflecting in particular the style of Bérain, that "oracle of taste and supreme pontiff" who in his day dominated so completely the field of French ornament.

As a type of needlework these panels reflect the elegant domesticity of an earlier age, when such embroidery found favor in England under Elizabeth, and in sixteenth-century France as well. In the latter country it was designated "au petitpoint," and while the English phrase is "tentstitch," the French term was current earlier, for in the inventory of the Countess of Shrewsbury—that indomitable Bess of Harwick, to whose husband was confided the custody of Mary Stuart—there is noted "a long

² Shown in this exhibition, although not a new accession.

quition of pete point." The royal prisoner, too, "wrought with her nydill" and left after her death more than a hundred petit-point panels of birds, beasts, and fish. In a later age Marie Antoinette found an interest in this work and at one time commenced hangings intended for the royal apartments in the Louvre.

The Eggenberg panels, in the character of design and the delicacy of execution, exemplify work of a type often wrought for a private chapel, occasionally as a marriage gift. But whatever their original purpose, or wherever they were employed, these needlework tapestries, in their original setting and in the pristine freshness of their colors, cannot but have presented an aspect that was highly decorative in value and exceedingly brilliant in effect. They are on exhibition at the present time in Gallery H 16.

FRANCES LITTLE.

A MARBLE SCULPTURE OF SAINT ELZÉAR

Saint Elzéar of Sabran, Baron of Ansouis, Count of Ariano, was born at the castle of Saint-Jean de Robians in 1285. In early youth he married the noble Delphine of Glandèves. Elzéar respected a vow of chastity Delphine had made, and took the same vow himself. Both entered the Third Order of Saint Francis, and devoted their lives to charity, self-mortification, and prayer. Elzéar died at Paris in 1323 while on a commission for Charles, Duke of Calabria, whose tutor he had been.

He was buried at Apt (Vaucluse), where the barons of Ansouis ordinarily resided in the thirteenth century, in the Church¹ of the Minor Conventuals. After the death of Saint Elzéar, the Blessed Delphine sold most of her vast possessions for the benefit of the poor. Her last years were spent in Apt,

where she died in 1358, her remains being deposited in the tomb with those of her husband. Saint Elzéar was canonized² in 1369 by Pope Urban V, his godson, who also confirmed the cult of the Blessed Delphine.

That the marble sculpture, illustrated in figure 1, represents Saint Elzéar is established by the existence of another sculpture (fig. 3), undoubtedly from the same monument, portraying the Blessed Delphine. The latter³ is now in the Louvre, to which it was given in 1920 by Mme Sulzbach. The Blessed Delphine, whose parents died when she was still a young child, was noted for her charity to or-



FIG. 1. SAINT ELZÉAR, FRENCH
XIV CENTURY

phans of her own sex. For this reason, she is represented holding a female child in her arms. Since the Louvre group is obviously a pendant to the kneeling man in our collection, the latter may be identified with certainty as Saint Elzéar.

Our sculpture, which was purchased in

¹ Rebuilt in 1241 on the ruins of the Church of Saint George, which was given to the Order of Saint Francis in 1213.

² The decree of canonization was signed by Urban V on April 15, 1369, and published by his successor, Gregory XI.

³ The writer is indebted to Jean-J. Marquet de Vasselot for the photograph of this sculpture and for permission to reproduce it.

1927, measures 14 $\frac{1}{8}$ inches in height, by 9 inches in width. The depth of the marble is 4 $\frac{1}{2}$ inches. Like that in the Louvre, it is not worked on the back, as it was evidently intended to be seen against a background. The attitude of the two personages with upturned gaze suggests that they originally flanked a central motive, presumably a Crucifixion. Both pieces are said to have come from Apt.

In 1381 Cardinal Anglicus, brother of Pope Urban V, had the body of Saint Elzéar removed from the sepulcher in which he was buried in 1323 and placed above the high altar of the same church in a tomb of pyramidal form which he had made.⁴ Here the body reposed until 1791.⁵ The relics of the Blessed Delphine, placed in a châsse⁶ covered with plaques of silver, were also exposed in the same church for the



FIG. 2. SAINT LAZARUS MINISTERING TO THE LEPEP. FRENCH, XIV CENTURY
IN THE WALTERS COLLECTION

With the sculptures in the Metropolitan Museum and in the Louvre must be associated a third in the collection of Henry Walters. This marble (fig. 2), here reproduced through the courtesy of the owner, represents a saint ministering to three lepers. It also is said to have come from Apt, and in style and dimensions accords perfectly with the figures of Saint Elzéar and the Blessed Delphine. There can be little doubt that it formed part of the same monument with these two sculptures, and that it represents Saint Lazarus the Leper, patron of lepers and beggars and the namesaint of Elzéar.

vation of the faithful.

It seems probable that the three sculptures just described originally formed part of the tomb erected in 1381. The representation of the pious Delphine with a child as attribute suggests a date after 1369, when her cult was confirmed, and the style of the sculptures is in agreement with the date of the monument, which may be attributed to the ateliers of Avignon. Here, within a short

⁴ L'Abbé Boze, *Histoire d'Apt*, pp. 206, 207. Apt, 1813.

⁵ *ibid.*, p. 159.

⁶ The châsse was despoiled during the wars of religion in the sixteenth century, but the relics were saved. *ibid.*, p. 263.

distance of Apt. the magnificent tombs and other works undertaken by the popes of the Avignon period developed a school of sculpture that disseminated its influence throughout the south of France in the second half of the fourteenth century. Little now remains of the sculptural decoration of the papal tombs⁷ at Avignon and its vicinity. In what has survived, however, may be discerned the same accomplished, slightly sentimental, and wholly impersonal style that marks the fragments from Apt.

JOSEPH BRECK.

JOHN COTTON DANA

The death of John Cotton Dana has deprived America of one of the great leaders in the work of making museums and libraries active forces in the life of the people. From the time he first grew interested in library and museum work, when he became librarian of the Denver Public Library in 1889, all his efforts were directed toward bringing public collections of art and of books into the focus of popular attention.

Although library and museum work was not his first choice as a profession, he gave himself wholly to it, as an editorial in the *Evening World* points out. "If it did not seem at the outset to afford him the room he wanted to grow and spread out he made room to suit. He revolutionized the work. He upset every old idea that came in his way and put newer in its place. Books were not to look at but to circulate among the people, and he made them circulate with ever-widening popular effects for culture and enlightenment."

Libraries were considered by Mr. Dana as having a potential value to the public greater than was generally realized when he entered the field. He believed that every branch of print might be valuable—every variety of book, newspaper, and magazine. He made the Newark Public Library of definite use to people who, before his influence was exerted, never entered a library. He added material of interest to business men and manufacturers. The library came to in-

clude trade directories, advertising books, maps, and clippings covering every conceivable interest.

Mr. Dana's greatest work was accomplished while he was at the head of the Free Public Library of Newark, and director of the Newark Museum Association, positions which he held from 1902 and 1909, respectively, until his death. In the latter capac-



FIG. 3. THE BLESSED DELPHINE
FRENCH, XIV CENTURY
IN THE LOUVRE

ity, he was able to demonstrate his belief in the theory that "a museum should be a collection of people, not of objects." He saw the museum not only as an arbiter in questions of aesthetic taste, but also as a guiding influence in the problems of every-day occupations. He arranged exhibits of the industries of New Jersey, and of machine art, which he interpreted as the expression of creativeness on the part of a great conscious group, instead of merely the self-expression of one individual. Not content with a museum limited by walls, he was a pioneer in

⁷ Eugène Müntz, "Les Tombeaux des Papes en France," *Gazette des Beaux-Arts*, vol. XXXVI (1887), pp. 275-285, 367-387.

the organization of lending collections and traveling exhibits.

Dana was the protagonist of usefulness—he wanted the books in his library to be used; he wanted the objects in his museum to be enjoyed; and, above all, he wanted the work of the artists of today to be valued at its true worth. The New York Times critic, quoting Dana's definition of a good museum and his dictum that "To use simple things, to promote an intelligent and particular interest, a museum must apply to them the best skill it can acquire, infinite tact and constant sympathy," says: "These are, precisely, qualities such as Mr. Dana brought to his work in Newark, both as museum director and as librarian. He knew how to prepare and with simple grace to present an exhibition of household objects not one of which cost more than ten cents. He stood back of various worthy modern movements, and his voice constantly stimulated faith in the potentialities here and now, all about us, waiting to be harnessed.

"Though open-minded and catholic, Mr. Dana never missed an opportunity to help American art along its difficult path, even

when to do so might make him appear for the moment, to be turning his back upon achievement of the past and in other lands. In 1914 he wrote a small book called 'American Art: How It Can Be Made to Flourish.' In this he pointed out that 'art has always flourished where it was asked to flourish, and never elsewhere. If we wish for a renaissance of art in America we must be students and patrons of endeavors which seem humble, but are in truth of the utmost importance here at home. . . . We must buy American art; next, we must study it; next we must criticize it, adversely where we feel compelled, and finally, we must praise it where we can.'"

The Times article ends with a thought well-put and gratifying to admirers of Mr. Dana and his work: "His passing is a distinct loss. But it is possible to lose finely, and to lose finely one need only remember." When the history of the museums in this country is written, Dana's philosophy and humanity will be remembered as having changed for the public good the whole trend of these institutions in their relation to the people.

ACCESSIONS AND NOTES

INDEX TO THE ANNUAL REPORTS. Volume III of the cumulative Index to the Annual Reports,¹ covering the years 1912 to 1921 inclusive, has just been issued and will be sent free on request to Members who keep and have occasion to refer to their back copies.

A STAFF HONOR. It is with great pleasure that the Museum announces a distinction awarded to a member of its staff. Miss Margaret B. Freeman, of the Department of Educational Work, has been granted a scholarship in art offered by the Carnegie Endowment for International Peace, through the Institute of International Education. The scholarship covers the seven weeks' summer session at the Institute of Art and Archaeology of the University of Paris.

STAFF CHANGES. Miss Grace O. Clarke, Assistant in Charge of Cinema Work since 1925, has resigned her position, and Ralph S. Hawkins, who has had practical experience as scenario writer, cinema director, and camera man, has been appointed to take Miss Clarke's place.

Joseph Upton assumed his duties as Assistant in the Department of Decorative Arts, Near Eastern section, on July 8. His appointment is for six months.

CLASSES IN THE ART OF DRESS. During the month of June the Bureau of Costume Art, fostered by the National Retail Dry Goods Association, held its fifth session of training in fashion and costume art. In this course, as in the earlier series, the Museum played an important part. Miss Marian Hague, representing the Museum, met the classes in the galleries and study rooms

where the practical training given the students at Pratt Institute and in the department stores was paralleled by a study of historic costume and textiles in the Museum.

AN EXHIBITION OF SUMMER CLASS WORK. From August 26 through September 13 there will be shown in Classroom K an exhibition of work done by the pupils of the Museum's Summer Class in Design, conducted by Miss Rose Khourie. The forty students were selected from among the best workers in the art departments of public schools by Forest Grant, Director of Art in High Schools, and Frank H. Collins, Director of Drawing in Elementary and Junior High Schools.

A GIFT OF JAPANESE INRŌ. A gift of ten Japanese lacquer inrō with ojime and netsuké attached is shown this month in the Room of Recent Accessions, the donors being Wilton Lloyd-Smith and Marjorie Fleming Lloyd-Smith. With one or two exceptions the various pieces are signed by artists of the early eighteenth century. One of the unsigned inrō,¹ of gold lacquer with pearl and pewter inlay, is attributed to Korin (1661-1716), who, it may be said, revolutionized the art of lacquering and was the first to use pewter and mother-of-pearl for decoration. An original method of Ritsuo's is shown in a porcelain inlay on black lacquer,² and a particularly interesting design is the metal inlay by Masayuki on a gold lacquer inrō by Koriu.³ The ten ojime are of gold, beautifully carved, and the netsuké of carved ivory or wood.

P. S.

RADIO TALKS. During the season just closed Huger Elliott, Director of Educational Work, gave, by invitation, eighteen

¹ The Metropolitan Museum of Art, Index to the Annual Reports of the Trustees of the Corporation, volume III, 1912-1921. New York, 1920. 40 pp., octavo. Bound in boards or paper.

¹ Acc. no. 29.82.2.

² Acc. no. 29.82.4.

³ Acc. no. 29.82.9.

radio talks on various aspects of the Museum and its collections. Four of these were over the broadcasting station of the City of New York and fourteen over station WOR. Among the topics were The Enjoyment of the Museum, The Human Side of Egyptian Art, The Jewels of Sat-hathor-iunut, What We Owe to Ancient Greece, A Roman Portrait Bust, Roman Painting in The Metropolitan Museum of Art, How the Chinese Painter Looked at Nature, The Cloisters, Benjamin West—Our First Painter, The Current Exhibition of American Industrial Art, besides the talks on design mentioned below.

Special interest attaches to two of the talks given over WNYC, the municipal broadcasting station. With the coöperation

of Forest Grant, Director of Art in High Schools, classes specializing in art were brought together in different high schools at the same hour to listen to the talk which was being broadcast, while illustrations of the various points were shown on the screen by means of lantern slides. The illustrated talks concerned primarily the Museum as a source of inspiration for the designer, the duplicate sets of lantern slides having been prepared by the Museum and lent to the schools for the purpose. As far as we know, this method is a departure in broadening the scope of visual and oral instruction, although it may have been tried by others also. These experiments here have proved so successful that further development of the work is expected next season.

LIST OF ACCESSIONS AND LOANS

JUNE 6 TO JULY 5, 1929

BOOKS AND PAMPHLETS—THE LIBRARY

Gifts of American Academy in Rome, Mrs. Hubert Astley, The Black Sun Press, Julien Chappée, Miss Rebekah Crawford, Mrs. Bashford Dean, Pasquale Farina, P. W. French & Company, Miss Elsa Jackson, Owen Osborne, Jac. Zwarts.

CERAMICS

Porcelain plate, *famille rose*, Chinese, Ch'ien-lung period (1736-1795) (Floor II, Room 2).

Gift of Edward G. Kennedy.

Porcelain bowl, Sino-Lowestoft, late XVIII cent.†

Purchase.

COSTUMES

Chasuble, with embroidered orphreys, cut velvet, Italian, XV-early XVI cent.†

Gift of V. Everit Macy.

Mob cap, embroidered linen, English or American, early XIX cent.*

Gift of Miss Sarah Lyons.

DRAWINGS

Peasants, by Willem van de Velde (?), Dutch, 1633-1707.*

Gift of Roys N. Brown.

ENAMELS

Collection (97 pieces) of cloisonné, Ming dyn. (1368-1644), K'ang-hsi period (1662-1722), and

* Not yet placed on exhibition.

Ch'ien-lung period (1736-1795) (Wing E, Room 8).

Gift of Edward G. Kennedy.

METALWORK

Bronze animal, Chinese, T'ang dyn. (618-906); bronze box, Thibetan, XVIII cent.*

Gift of Edward G. Kennedy.

PHOTOGRAPHS—THE LIBRARY

Gifts of Edward D. Adams, Miss Rebekah Crawford, Mrs. Anna Hyatt Huntington, Puttick & Simpson, Miss Anna Murray Vail.

PRINTS, ENGRAVINGS, ETC.—EXTENSION DIVISION

Japanese prints (4).

Gift of Mrs. Henry Osborn Taylor.

PRINTS AND ILLUSTRATED BOOKS—DEPARTMENT OF PRINTS

Gifts of Edward D. Adams (14), William E. Baillie (16), Florange ainé (7), Miss Sara B. Hill (3), Mrs. Bella C. Landauer (142), Joseph Pulitzer (18), Herbert N. Straus (1).

Books (4).

Purchase

SCULPTURE

Marble bust, Extase, by Albert P. Lucas, American, contemporary.*

Gift of the Artist.

† Recent Accessions Room (Floor I, Room 8).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Bronze statuette, Indian Hunter with Dog, by Paul Manship, American, contemporary.*

Gift of Thomas Cochran.

Black marble statue, Seal, by Furio Piccirilli, American, contemporary.*

Purchase.

TEXTILES

Fragment of embroidery, gold thread, Byzantine (?), abt. X cent.*

Gift of Mrs. Edward S. Harkness.

ARMS AND ARMOR

Banners (3), French, XVI cent.; leather doublet and baldric, Spanish, XVII cent. (Wing H, Room 9)

Lent by Estate of Mary Lowber Thomson.

CERAMICS

Plate and dishes (4), by Wedgwood, English, XIX cent.*

Lent by Mrs. James Clews.

* Not yet placed on exhibition.

COSTUMES

Dalmatic, chasubles (4), orphrey, half-orphreys (2), Spanish, XV-XVII cent. (Wing H, Room 16).

Lent by Estate of Mary Lowber Thomson.

Embroidered apron, taffeta silk, American, first quarter of XIX cent.*

Lent by Miss Grace O. Clarke.

METALWORK

Silver cake-basket, maker, William Plummer, English, 1772.*

Lent by Peyton J. Van Rennselaer.

TEXTILES

Brocade, Spanish, XVIII cent. (Wing H, Room 16).

Lent by Estate of Mary Lowber Thomson.

WOODWORK AND FURNITURE

Candlestick and fire-screen, mahogany, American, late XVIII cent. (American Wing).

Lent by Mrs. Frederick C. Munroe.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

BRANCH BUILDING. The Cloisters, 608 Fort Washington Avenue. Reached by the West Side subway or Fifth Avenue buses to St. Nicholas Avenue and 181st Street; thence west to Fort Washington Avenue and north ten blocks.

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ELIHU ROOT	First Vice-President
HENRY WALTERS	Second Vice-President
HOWARD MANSFIELD	Treasurer
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THE COMPTROLLER OF THE CITY	
THE PRESIDENT OF THE DEPT. OF PARKS	
PRESIDENT, NATIONAL ACADEMY OF DESIGN	
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GEORGE BLUMENTHAL	LEWIS CASS LEDYARD
WILLIAM SLOANE COFFIN	CLARENCE H. MACRAY
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EDWARD S. HARKNESS	GEORGE D. PRATT
	HENRY S. PRITCHETT

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Assistant Director	JOSEPH BRECK
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Curator of Paintings	BRYSON BURROUGHS
Associate Curator	HARRY B. WEHLE
Curator of Egyptian Art	ALBERT M. LYTHGOE
Director of the Egyptian Expedition	HERBERT E. WINLOCK
Associate Curators	{ AMBROSE LANSING
Curator of Decorative Arts	{ LUDLOW S. BULL
Associate Curators	{ JOSEPH BRECK
Associate Curator of Armor, in Charge	{ CHARLES O. CORNELIUS
Curator of Far Eastern Art	{ FRANCES MORRIS
Keeper of the Altman Collection	STEPHEN V. GRANCZAY
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MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS:	
Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Christmas	10 a.m. to 6 p.m.
Christmas	1 p.m. to 6 p.m.
<i>American Wing and The Cloisters close at dusk in winter.</i>	
CAFETERIA:	
Saturdays	12 m. to 3.15 p.m.
Sundays	1 p.m. to 3.15 p.m.
Other days	12 m. to 4.45 p.m.
Holidays, except Christmas	12 m. to 3.15 p.m.
Christmas	Closed

LIBRARY: Gallery hours, except Sundays during the summer and legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 3 p.m., except Sundays and legal holidays.

PRINT ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to the membership and to teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for groups of from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters; and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for, and directions given.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Christmas. Special groups and schools bringing lunches accommodated through notification in advance.

TELEPHONES

The Museum number is Rhinelander 7600; The Cloisters, Washington Heights 2735.